

**SCHOMACKER & CO**

MANUFACTURERS OF

Grand Square & Upright

**Piano Fortes**

WAREROOMS,

**No. 1103 Chestnut Street,**

**GIRARD ROW,**

PHILADELPHIA, PENNA.

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PHILADELPHIA :

PRESS OF HADDOCK & SON, 104 & 106 SOUTH EIGHTH STREET.

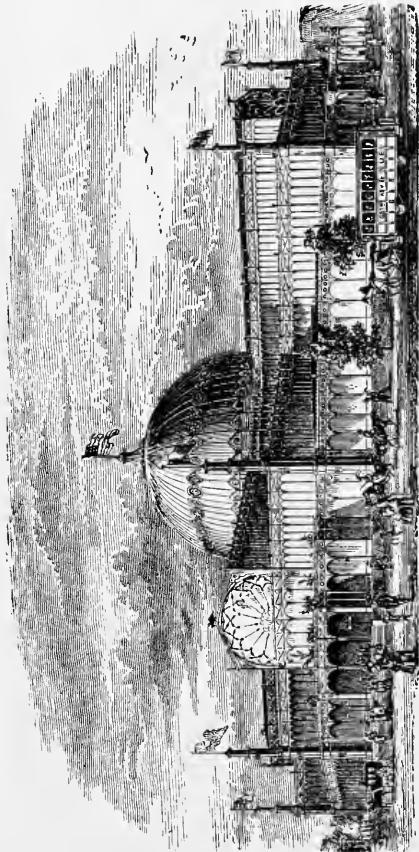
1875.

July 20

Woke up in Amherst  
about 6:30 a.m. from a  
noise of birds. The house  
was very quiet. I  
had a good time  
yesterday. I  
spent most of the day  
in the library at  
the University of  
Massachusetts. I  
read a lot of old  
books and  
newspapers. I  
also visited  
the library  
and the  
museum.  
I also  
met some  
old friends  
and  
had a  
good time.

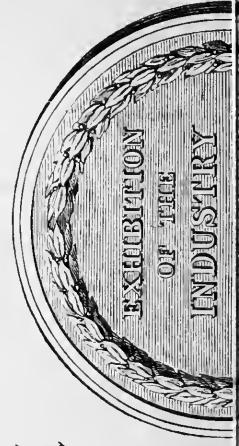
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Singapore

NO. 1103 CHESTNUT STREET,  
PHILADELPHIA.



*Crystal Palace Medicinal*

OF THE

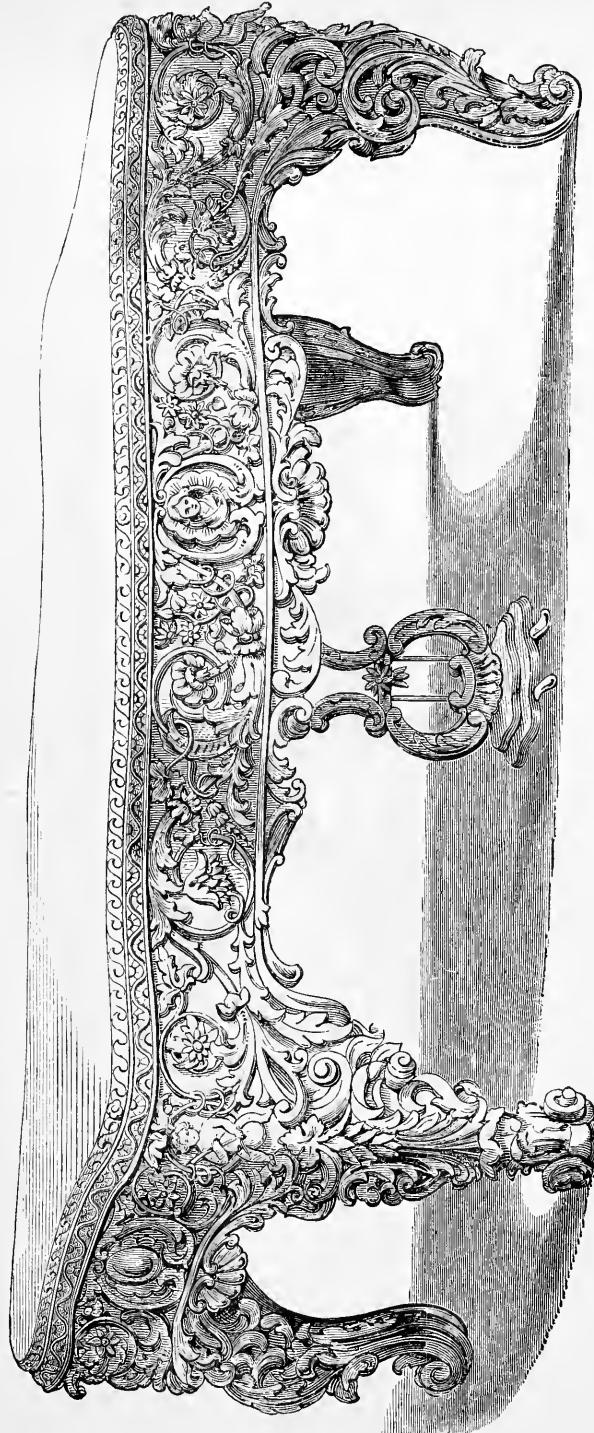


INDUSTRY OF ALL NATIONS,

OF ALL NATIONS,  
NEW-YORK  
1853.

AWARDED TO

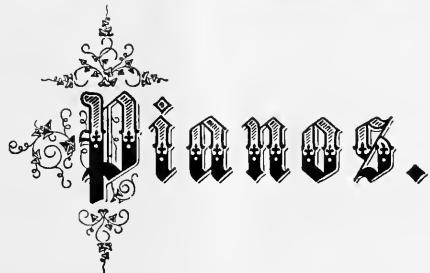
SCHOMACKER & CO'S PIANO-FORTE.





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Illustrated Catalogue  
OF  
**SCHOMACKER & CO'S**



WAREROOMS, GIRARD ROW,

*No, 1103 CHESTNUT STREET.*

FACTORY,

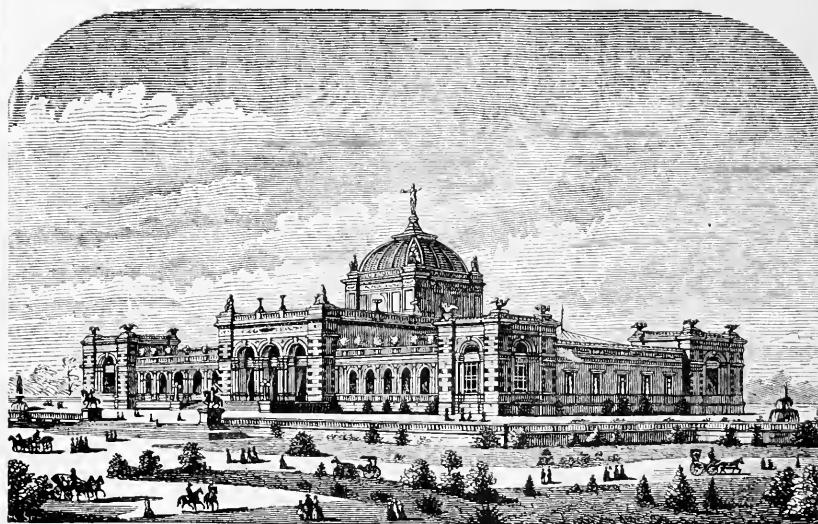
N. W. COR. ELEVENTH & CATHARINE STS.

PHILADELPHIA:

PRESS OF HADDOCK & SON, NOS. 104 AND 106 SOUTH EIGHTH STREET.

1875.

MEMORIAL HALL.



INTERNATIONAL EXHIBITION,

PHILADELPHIA, 1876.

FIRST PRIZE MEDAL.



FRANKLIN INSTITUTE,

PHILADELPHIA, 1874.

## INTRODUCTION.

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WITH corresponding pride and gratification we present to the reader this illustrated list of the various instruments produced at our establishment, and by which the SCHOMACKER MANUFACTURING COMPANY has attained well-earned celebrity throughout the entire musical world.

We have prepared this catalogue with exceeding care. Its engravings are executed in the first style of the art, and each one is a perfect view in miniature of the instrument it represents. Its design is for the advantage of distant correspondents and buyers, of whom the number is annually very largely increasing. To the many who are unable to make personal selection of their Piano this catalogue will be an all-sufficient guide, and orders from individuals or the trade, as based upon it, may be forwarded in implicit confidence. In no instance have we yet failed, upon receipt of such favors, to render the very fullest satisfaction.

Our instruments have made their mark solely upon their intrinsic merit. We have at no stage of our business existence found it necessary to resort to clap-trap or trickery of any kind. Since the year 1838 we have been sending the Schomacker Piano to every section of the civilized world. It excels in several respects. For the perfection of her manufacturers in general, and for the skill and conscientiousness of her artizans, Philadelphia was always famed. That the excellence of the Schomacker Piano has in this respect heightened her renown is a statement that every user of the Schomacker Piano will admit.

In this city we produce a greater number of instruments annually than all other makers combined. Our manufactory is admirably adapted to the business. For skilled labor we begrudge no compensation, and every Schomacker Piano goes from us absolutely perfect in every part and in each adjustment.

We point with pride to the many recognitions of these merits. Our Piano is known as the Gold or Crystal Palace Prize Medal. At every public exhibition where they have been shown all competition proved unsuccessful. At the International Exhibition, at the Crystal Palace, New York, in 1853, were more than a hundred instruments, representing makers in every quarter of the world. To the Schomacker instrument, nevertheless, the First Prize was unhesitatingly awarded.

In 1845, the Franklin Institute of Pennsylvania accorded to us their Silver Medal for the best Square Piano shown. Still onward spread our reputation. In 1848, in New York, from all the best makers in the country, the First Prize of the American Institute we triumphantly bore away. At the Maryland Institute, in Baltimore, in the same year, for the corresponding honor, again we distanced all competition. This exhibition was the first ever held in Baltimore, and the award of its prize was largely sought for.

Our Grand Pianos are now the favorites with professional performers and vocalists everywhere. In 1858 the emulation among many makers to secure the first prize of the Franklin Institute for Grand Pianos, brought a large number of instruments upon the spot. That Silver Medal our Pianos won. Again, at the Franklin Institute Exhibition held at Philadelphia in 1874, our Pianos were awarded the First Prize Medal, over all makers. We have been frequently honored in corresponding manner, wherever exhibited. The triumph of the Schomacker instruments at the International World's Fair, in New York, is, however, our crowning pride. To the mere complimentary award of a foreign exhibition no actual value can be attached. The important question of the comparative merits of the respective instruments, they leave open and *undetermined*.

The superiority of our Pianos is, that longer than those of other makes they remain in tune, and that while many instruments which at first give satisfaction, become flat and wiry, the Schomacker Piano is still staunch and true. While capable of producing the most exquisite effects, the Schomacker endures the wear and tear of the severest practice, in a manner that no instrument having new-fangled "attachments" could for any time sustain.

Unlike our friends, the New York and Boston manufacturers, we do not understand the merit of makers to be necessarily in ratio to the number of Pianos they turn out. In that argument the logic is hard to find. Our success has been attained by the sterling worth of our manufacture. Every item of material is the best and choicest; our woods are so seasoned as to be imperishable. Every stage toward the construction of each instrument is perfect and complete. For thirty-four years we have devoted ourselves to this branch of mechanical science, and have showed that against competition our position is impregnable. The demand for the Schomacker Piano is rapidly increasing, although the instrument is constructed to last for a lifetime.

With the low-priced, and absurdly misnamed "cheap" Piano, we do not present the Schomacker instrument in competition. There are people who always have bought these "cheap" Pianos, and who always will; but to those who appreciate a Piano insusceptible of further improvement—an instrument to do credit to their taste and discernment—our Pianos we confidently offer as unexcelled by any in the world, and at the lowest prices which will yield us a just profit.

## *SCHOMACKER*

# Piano-Forte Manufacturing Co.

H. W. GRAY, President.

PHILADELPHIA, JANUARY 1ST, 1875.

## HISTORY OF THE PIANO,

AND OF THE

*SCHOMACKER*

Piano - Forte Manufacturing Company.

EXTRACT FROM FORNEY'S "PRESS," Feb. 10th, 1870.

The Piano is the prince of musical instruments, taking rank above all others both in parlor and concert room, and only yielding a precedence to the organ as grander, graver, and more appropriate for the rendition of Sacred melody. It has reached this distinction after passing through a good number of changes and improvements.

### *History of the Piano.*

Its origin is traced back to the ancient lyre, from which, by successive graduations through the harp, the psaltery, the dulcimer, the clarichord, and the harpsichord, it has arrived at its present perfection. The harpsichord was long the prevalent form of the instrument, and its manufacture was extensively carried on in Italy, Germany and England, during the seventeenth century and the early part of the eighteenth. The introduction of keys, in connection with a complex mechanism, consisting of levers and small hammers for striking the strings, constituted essentially the change to the Piano-forte, but the exact date of the latter invention, as well as the name and city of the inventor, is veiled in uncertainty. There are many claimants for the honor, as in the case of many other important inventions; but an Italian writer, Maffei, has established pretty clearly that one Christofali, a harpsichord maker of Padua, constructed instruments similar in general principle to the modern Piano, previous to the year 1711.

### *Present extent of its Manufacture.*

The manufacture of Pianos is now an extensive industry in the leading cities of this country and of Europe. Our own city, in this, as well as in every other important branch of manufacture, has attained to a flattering eminence, and that, too, largely through the patient industry, carefulness and enterprise of the gentlemen who have made the trade-mark "Schomacker & Co." celebrated throughout the United States, and even in Europe. There are numerous Piano factories in Philadelphia; but in describing briefly the manufacture as conducted at the works of this company, our readers will be made acquainted with an establishment which ranks confessedly at the very head.

### *The Gradual Growth of a Great Enterprise.*

The Schomacker Pianos were first made by Mr. Schomacker in the year 1838. This gentleman commenced with small means, employing but few workmen; he

possessed himself of a thorough practical knowledge of the business in all its details, having acquired it in Germany, under the rigid system of apprenticeship enforced in that country. His instruments became noted for their excellence, and the enterprise prospered greatly, as evidenced by the erection, in 1855, of the commodious buildings comprising the present factory at Eleventh and Catharine Streets. About fifteen years ago, Mr. H. W. Gray associated himself with Mr. Schomacker, and infused a new spirit into the enterprise by his energy and excellent business capacity. In the year 1864, the increasing importance of the establishment, and fame of its instruments, led to the organization of a Stock Company under the title of the Schomacker Piano Forte Manufacturing Company, with a total capital of \$200,000. Mr. Gray is the President and Business Manager of the company; Mr. Schomacker, the founder of the enterprise, is the mechanical Superintendent of the factory, and by means of his great experience, practical skill, and careful supervision of the work, insures the perfection of all the parts of the instrument produced.

## *How Pianos are Made.*

We shall not here essay a full treatise upon piano manufacture, but a short desultory sketch of the salient points is practicable, and may interest "THE PRESS" readers; this shall comprise the various steps of the work as done at the factory of the Schomacker Piano Company.

Adjoining their extensive buildings is a large lumber yard, which is kept constantly full of the very best lumber, comprising rosewood, maple, ash, walnut, pine and cherry. All the lumber used is allowed to season in the yard for two or three years, after which it is still further seasoned in capacious drying rooms, which are maintained at a high temperature day and night. The most obtrusive part of a Piano, aside from the music, is the case. The whole of the fourth story of this extensive building is devoted to the manufacture of Piano cases, upon which branch of the work many mechanics are now employed. These are all the very best workmen attainable—experienced and thoroughly skilled in the business. Strength, durability and beauty of finish are all necessary to the perfect case, and great care is required in making them. In this department, the cases are made and veneered with rosewood. The finest of material is used.

The sounding-board department occupies another whole floor of the building; here are carefully manufactured the delicate sounding-boards, upon which very largely depends the quality of tone which the finished instrument possesses. These boards are made of the very best pieces of spruce lumber, selected for their freedom from knots and flaws of any kind; most of the hands engaged on this part of the work have been in the establishment from twenty to twenty-five years, and consequently are perfectly familiar with every detail of their craft. The multiplicity of tools of all forms and fashions usually found in the wood-work shops, are to be seen in the extensive rooms comprising this department.

The third floor is occupied with the making of keys, and a number of men are here busily engaged in fashioning the finest of ivory into the elegant little strips, which, when arranged upon the key-board, are destined to the dalliance of fingers often more beautiful than themselves.

In the finishing department the various completed parts are fitted together; the strings or wires, forming by their terminations the well known harp curve,

and the action, or complex mechanism, by which the strokes upon the keys are made to result in vibrations of the strings.

On the fifth story come the varnishing-rooms, in which all the outside wood-work of the completed instrument undergoes a beautifying process, which effects a wonderful transformation in its appearance. Nine or ten coats of varnish are often found necessary to give the desired lustre. Each coat is allowed to dry before the next is put on. To finish, the whole is nicely polished with rotten and pumice stone.

Last of all comes the tone regulating room, on which all the completed instruments are tuned and tested by careful experts, who make this their sole business. Not satisfied with even this thoroughness, the indefatigable Superintendent himself critically examines each instrument, to see that it is perfect in every particular.

## Extent of their Business.

Hundreds of Pianos are turned out of this establishment annually, which, for delicacy of workmanship, beauty of finish, richness of tone, and durability, it is safe to say are unsurpassed in America. These are sent to all parts of the civilized world.

The Schomacker Piano Company manufacture all the different styles—such as Concert Grands, Semi Grands, Parlor Grands, Upright and Square Pianos, embracing all the latest improvements.

## White House Pianos.

One pointed evidence of the superiority of the Philadelphia Pianos, and especially of those made by the Schomacker Company, is the fact, that the latter has supplied the White House, at Washington, with its instruments during the last three administrations. At the beginning of Mr. Lincoln's term a Schomacker Piano was selected for the Presidential Mansion, and the same instrument was retained until the close of Mr. Johnson's term. It was splendidly finished, of remarkably fine tone, and in every respect an honor to the makers. Since being taken from the White House, it has been kept for some time on exhibition at the Warerooms of the Schomacker Company, Eleventh and Chestnut Streets, and is now an object of curiosity and interest in the West. On the incoming of President Grant, a Schomacker Piano was again given the preference over all others, notwithstanding the active competition of the New York and Boston Piano makers. Philadelphia may well be proud of such repeated triumphs.

## Warerooms at 1103 Chestnut Street.

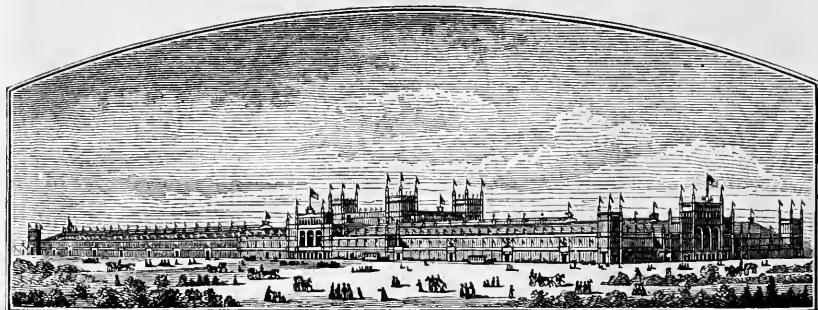
Besides the extensive factory, in part described, this Company has commodious and elegant Warerooms, on Chestnut Street, above Eleventh, where a large number of instruments of every variety are kept on exhibition. Among those shown us in these Warerooms, was a magnificent Piano, most beautifully finished and decorated, which took the First Prize at the World's Fair; this instrument is worth \$3,000. The finer sculptured work which adorns the case was done by the celebrated artist Bailey.

## Philadelphia Pianos.

Since so high a standard of excellence has been attained in their manufacture, they should be used by our people in preference to all others. The practice of buying New York or Boston instruments, which are often inferior to our own make, is as foolish as the custom of running after foreign trade marks in dry goods, to the detriment of American industry. Philadelphia produces as good Pianos as can be made anywhere.

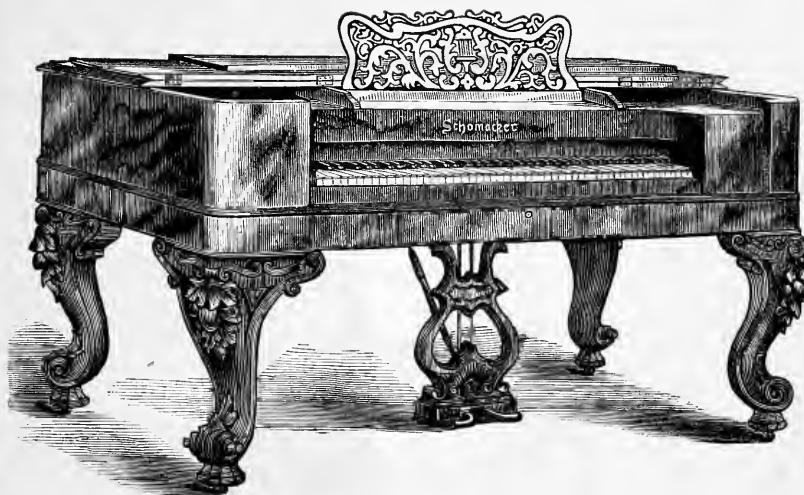


GOLD MEDAL.



CENTENNIAL EXHIBITION BUILDING.

Philadelphia, April 19, to Oct. 19, 1876.



**No. 1.—7 Oct.—Rosewood.**

Front round corners; Rosewood case; ogee moulding; carved legs and lyre; with Patent Agraffe Treble.

Length, 6 feet 9 inches; width, 3 feet 5 inches.

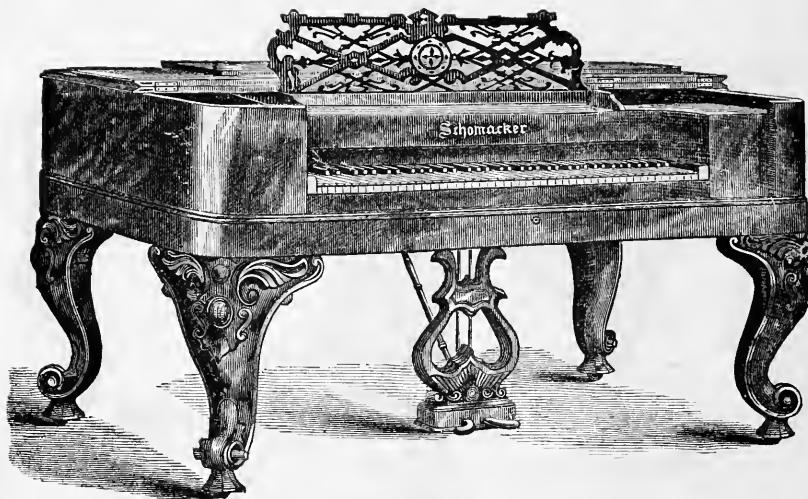
All our styles and classes are built of the same material and workmanship.



**No. 2.—7 Oct.—Rosewood.**

Front round corners; Rosewood finish all around; ogee moulding; carved legs and lyre; upper three octaves with Patent Agraffe.

Length, 6 feet 9 inches; width, 3 feet 5 inches.



**No. 3.—7 Oct.—Rosewood.**

Four round corners; back finished like front; carved lyre; extra carved legs; ogee moulding; three octaves, with Patent Agraffe Treble.

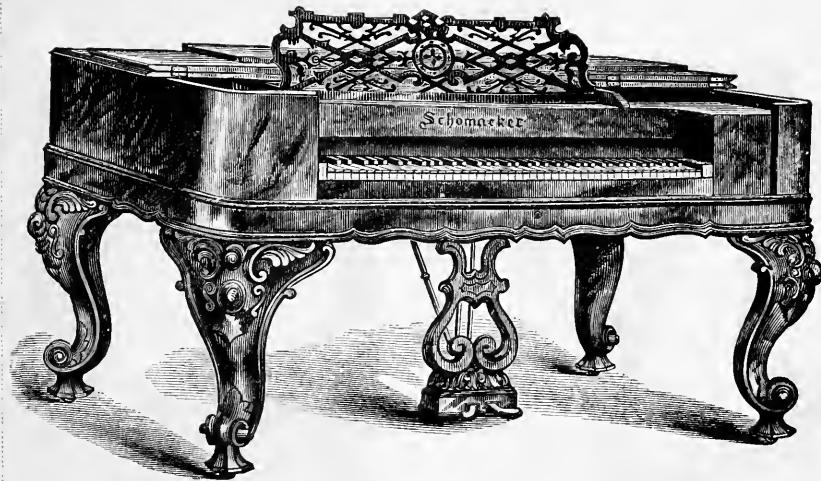
Length, 6 feet 9 inches; width, 3 feet 5 inches.



**No. 4.—7 Oct.—Rosewood.**

Large front round corners; serpentine moulding around bottom; carved legs and lyre; upper three octaves with Patent Agraffe Treble.

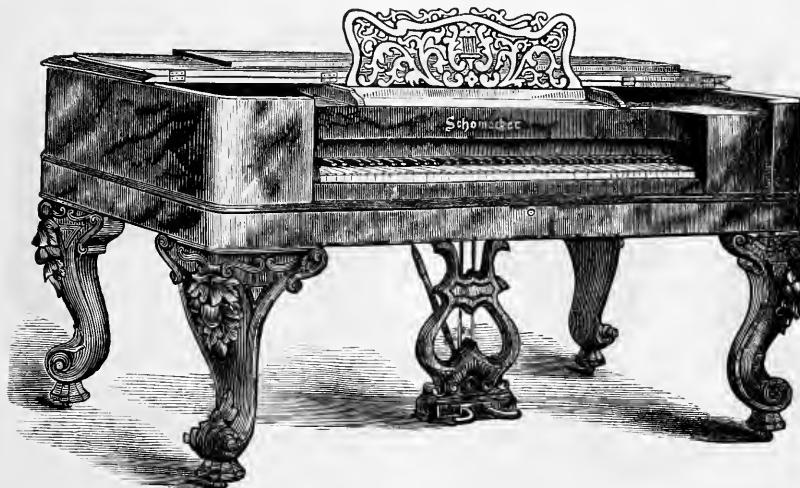
Length, 6 feet 9 inches; width, 3 feet 5 inches.



**No. 5.—7 Oct.—Rosewood.**

Four round corners; back finished like front; extra carved legs and lyre; serpentine moulding around bottom; three octaves with Patent Agraffe Treble.

Length, 6 feet 9 inches; width, 3 feet 5 inches.



**No. 6.—7½ Oct.—Rosewood.**

Front round corners; Rosewood case; ogee mouldings; carved legs and lyre; with Patent Agraffe Treble.

Length, 6 feet 9 inches; width, 3 feet 5 inches.



No. 7.— $7\frac{1}{3}$  Oct.—Rosewood.

Front round corners; Rosewood finish all around case ogee moulding; carved legs and lyre; upper three octaves with Patent Agraffe

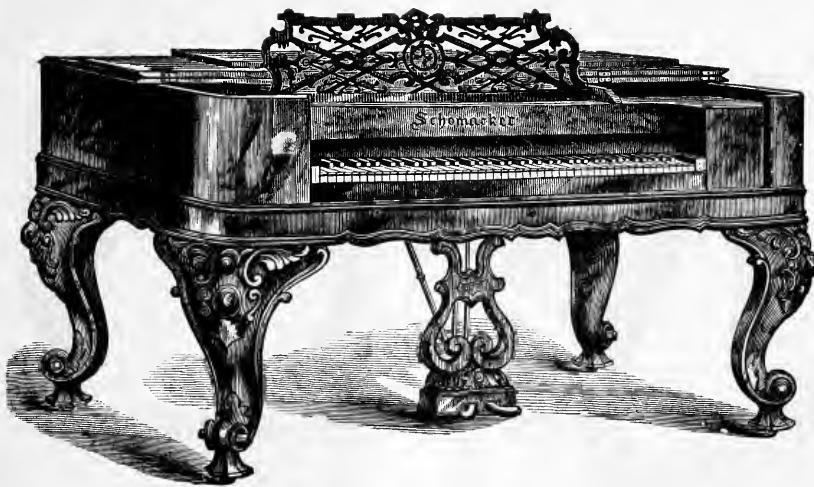
Length, 6 feet 9 inches; width, 3 feet 5 inches.



No. 8.— $7\frac{1}{3}$  Oct.—Rosewood.

Four round corners; back finished like front; carved lyre; extra carved legs; ogee moulding; upper three octaves with Patent Agraffe Treble.

Length, 6 feet 9 inches; width, 3 feet 5 inches.



**No. 9.—7½ Oct.—Rosewood.**

Large front round corners; serpentine moulding around bottom; carved legs and lyre; upper three octaves with Patent Agraffe Treble.

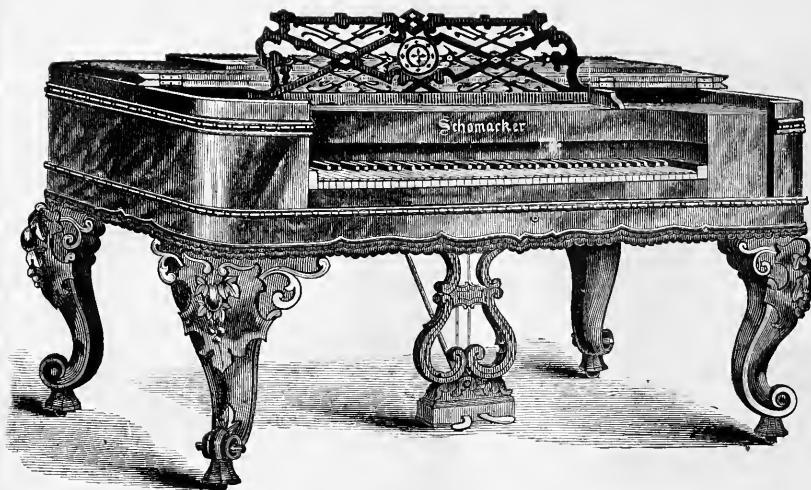
Length, 6 feet 9 inches; width, 3 feet 5 inches.



**No. 10.—7½ Oct.—Rosewood.**

Four round corners; back finished like front; extra carved legs and lyre; broad serpentine moulding around bottom; three octaves, with Patent Agraffe Treble.

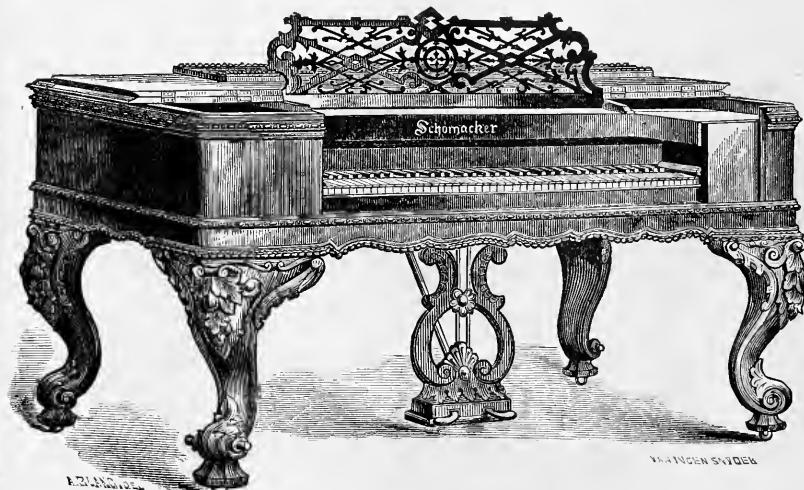
Length, 6 feet 9 inches; width, 3 feet 5 inches



**No. 11.—7½ Oct.—Rosewood.**

Four round corners; back finished like front; extra finished, with fancy veneered moulding around case, and broad serpentine moulding around bottom; extra richly carved legs and lyre; three octaves, with Patent Agraffe Treble.

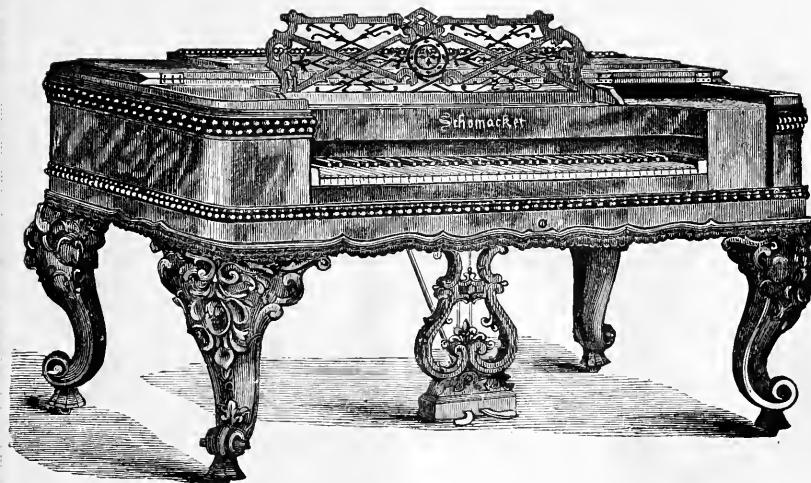
Length, 6 feet 9 inches; width, 3 feet 5 inches.



**No. 12.—7½ Oct.—Rosewood. Square Grand.**

Four round corners; back finished like front; extra finished, with fancy bead mouldings around case, and broad serpentine bead mouldings around bottom; extra richly carved legs and lyre; three octaves, with Patent Agraffe Treble.

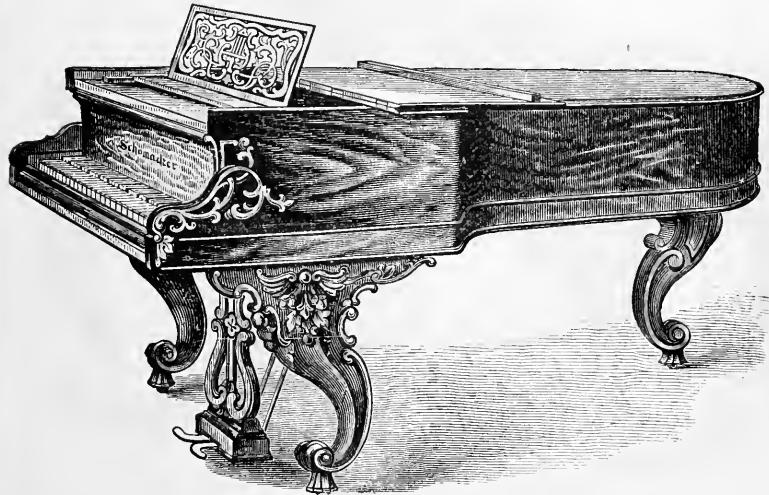
Length, 7 feet; width, 3 feet 7 inches.



**No. 13.—7½ Oct.—Rosewood. Square Grand.**

Four round corners; back finished like front; extra finished, with fancy veneered moulding around case, and broad serpentine moulding around bottom; extra richly carved legs and lyre; three stringed; Patent Agraffe arrangement throughout same as Grand Pianos.

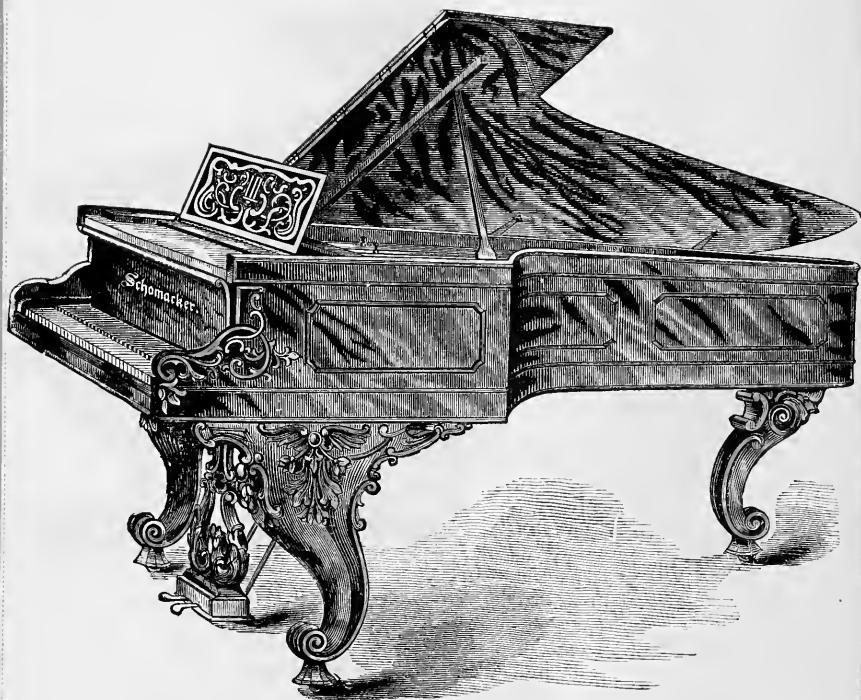
Length, 7 feet; width, 3 feet 7 inches.



**No. 1.—7½ Oct.—Rosewood. Grand.**

With Iron Cupola and Pier frame; duplex scale; resonator, patent repeating action, and tubular metallic action frame; carved legs and lyre.

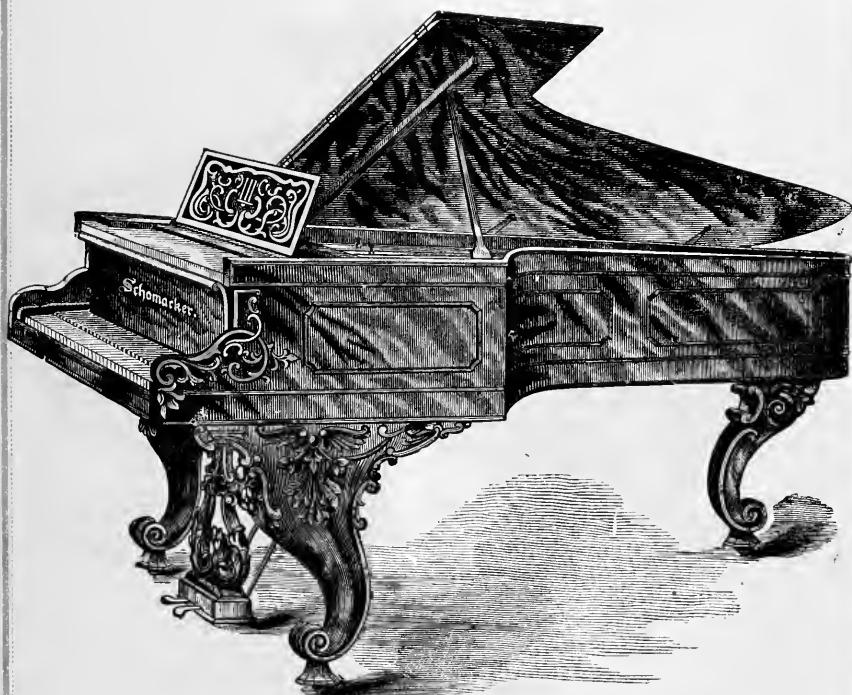
Length, 7 feet 6 inches.



**No. 2.—7½ Oct.—Rosewood. Concert Grand.**

With duplex scale; double repeating action and tubular metallic action frame, with moulding all around the case, and extra richly carved legs and lyre.

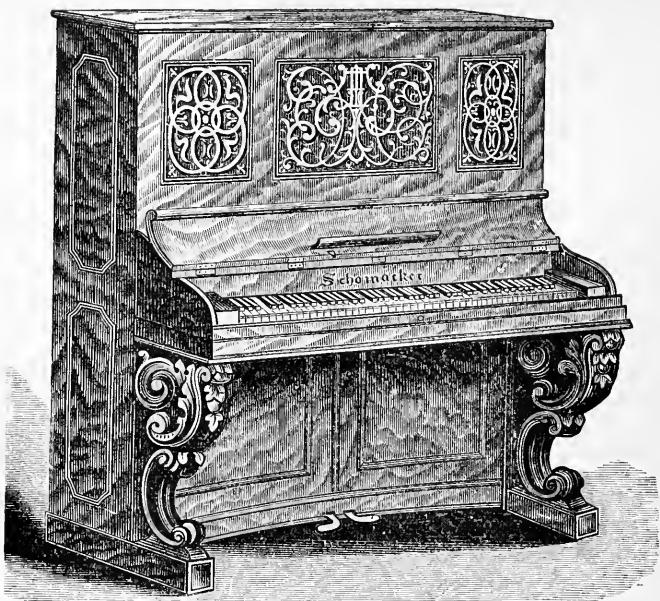
Length, 8 feet.



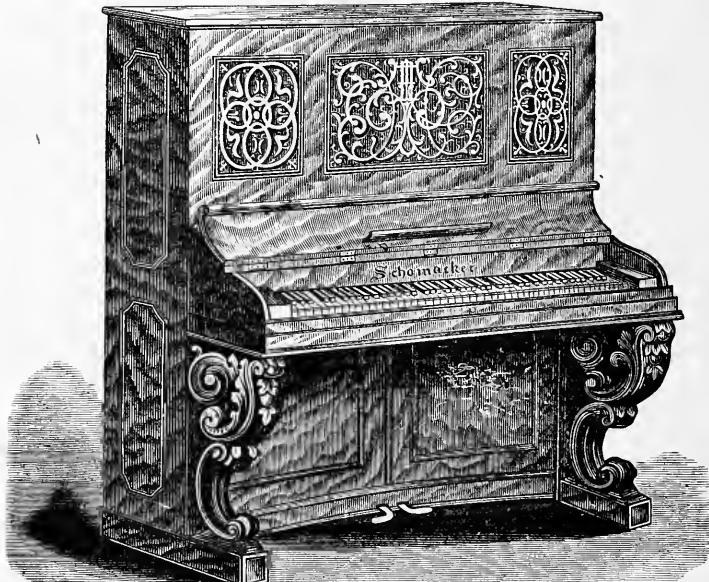
**No. 3.—7½ Oct.—Rosewood. Large Concert Grand Piano.**

With duplex scale; resonator; double repeating action and tubular action frame, with moulding all around the case; handsome ornaments and extra richly carved legs and lyre.

Length, 8 feet 8 inches.



**No. 1.—7½ Oct.—Rosewood. Upright or Boudoir Piano.**  
 Patent repeating action; overstrung scale; three stringed.  
 Height, 4 feet 6 inches; width, 4 feet 11 inches.



**No. 2.—7½ Oct.—Rosewood. Upright Grand.**  
 Patent repeating action; overstrung scale; three stringed.  
 Height, 4 feet 7 inches; width, 4 feet 11 inches.

## Directions for Unpacking.

Your instrument having reached its destination, the first care is to remove it unblemished from its packing case and place it in position. You have selected it from one of the engravings in this catalogue, and you will find it precisely what you expect. You are now the owner of a Piano that has no superior in the world, and long may you live to enjoy it. The services of four strong persons will be indispensable. First remove top of box; take out the legs and lyre; remove the partition in the box, which is fastened by screws to the sides of the box; slide the Piano toward the open space about one foot, and lift it out of the box by placing the hands under the bottom of the Piano; turn the Piano on its back on a pair of trussels or stout chairs (covered with blankets or otherwise, so as not to injure the varnish), fasten under the legs and lyre and attach the pedal rods to the latter, then gently turn the same on its feet.

## The Preservation of the Piano.

The enemies to your Piano are three: dust, moth, and violent changes in the temperature. Aside from these your instrument needs only the care bestowed upon a piece of highly valuable and very beautiful furniture. Dust does injury by settling upon the strings and hammers. It mars the tone and deadens the sound. It is best removed by a pair of bellows, which you should keep only for this purpose. When not in use, the instrument should be kept closed and covered; but at the same time you will do well to remember that the ivory of the keys of a Piano, for *too* long a time kept closed, will become yellow from the exclusion of light.

Dampness corrodes the strings, while too much heat relaxes and injures them. For these reasons keep your instrument from the fireplace. Inside your instrument always keep a piece of camphor. By a little care in this respect the "tune" of your noble Schomacker Piano, after the first year of use, will remain unimpaired for years together. Unlike the Boston and New York Pianos, in their manufacture there is neither defect nor neglect, and the power and sweetness of their tone are subject to no decline.

Of itinerant tuners we advise caution. They are found everywhere, and often do to an instrument nearly irreparable injury. If you are obliged to depend on one of these *unaccredited* tuners, observe that he does not twist the pins back and forth or loosen them in their sockets. From our own establishment, each tuner sent to our patrons is furnished with credentials that at your bidding he will produce. Wherever practicable, therefore, send direct to us or to the agencies by which we are represented.

Even a pin dropped upon the sounding board will create a rattling, and perhaps cause you to apprehend a defect in the exquisite mechanism of your "Schomacker."

## The "Buncombe" of the Piano Trade.

It is not without a smile that, from our well fortified position as manufacturers of Pianos whose pellucid sweetness of tone is equaled by their endurance and power, we look upon the so termed "improvements" from time to time announced. The "Vibrators," "Resonators," and kindred advantages claimed by some makers, to the full-volumed tone of the Schomacker would be an appendage as superfluous and as useless as a fifth wheel to a coach. Like some of the expensive Swiss watches, at the repairers they spend half their time. Like the high grade American lever or the watches of Tobias or Cooper, the Schomacker Piano is always "upon time." The mechanism of our instruments is perfection without complication, and produces results upon the ear that all the new fangled "Sustentors" combined have failed to match.

## The Schomacker Upright Piano.

Long anterior to the construction of these instruments by any other house on this side of the Atlantic, they were made and perfected by Schomacker & Co. The various styles, in engravings in this catalogue, are accurately shown. To everyone to whom an instrument in the boudoir is desirable, or who, for a Square or Grand have inadequate room, the desirability of the "Schomacker Upright" needs no other demonstration.

Upon these instruments we pride ourselves. We are sending them to orders far and near. They are beautiful in external appearance, easily transportable, and occupy but little space. You have in them the compass that you desire, and every appliance of the Schomacker Square or Grand. The tone of these Uprights is particularly round and sweet. The principle of their construction is our own. The London-made Upright, once considered unsurpassable in all sound-producing points, it is now conceded by all *but other makers* of Uprights, is far inferior to the Schomacker, of Philadelphia, and little better than those made in New York or Boston. Each instrument, in its respective size is a complete Piano-forte, with its crescendo and diminuendo pedals, its grand action, and everything to commend it to the discriminating performer.

**SCHOMACKER**

*Piano-Forte Manufacturing Company*  
Offer these magnificent  
Pianos to the Public at Reasonable Prices.

EVERY PIANO WARRANTED TO GIVE SATISFACTION.

**H. W. GRAY, President.**

## Testimonials.

(Selected from numerous Testimonials in our possession.)

*Letter from PASQUALE RONDINELLO, the celebrated classical Pianist.*

PHILADELPHIA, Sept. 2d, 1872.

HENRY W. GRAY, Esq.

DEAR SIR:—For many years I have had in constant use Pianos from the celebrated factory of “The Schomacker Piano-Forte Manufacturing Co.” which have given me such entire satisfaction that in Sept., 1871, I decided to purchase a *Grand Piano* from the same factory. I have used it constantly since that time, and take pleasure in pronouncing it a most excellent instrument, being *brilliant and full* in tone, and of remarkable sweetness. I have found it equally good for performing Piano pieces or for accompaniments for the voice. I would therefore not hesitate to recommend the instruments of “The Schomacker Piano-Forte Manufacturing Co. of Phila.” as possessing all the necessary requisites to be first-class instruments.

I remain Truly Yours,

1837 Chestnut Street.

PASQUALE RONDINELLO.

*Letter from the Conductor of the Eng. Opera Co., and leader of the Patti and Mario Concerts.*

PHILADELPHIA, Oct. 19th, 1872.

H. W. GRAY, Pres. Schomacker Piano-Forte Mfg. Co.

My Dear Sir:—It affords me great pleasure to say I have known the Schomacker Pianos for many years, and have frequently used them, and always found them to be a staunch, brilliant and beautiful rich-toned instrument. My visit to your warerooms several days ago was a pleasant surprise. I there found several Grand and Square Pianos of your new scale, and must confess that I was charmed. The perfect action, delightful touch: producing the greatest depth, richness and volume of tone. I have, on several occasions, expressed an opinion as to the various makers, and do, unhesitatingly, pronounce the Schomacker Piano superior in all respects. I congratulate you on your eminent success.

I am, very respectfully, yours, &c.,

S. BEHRENS.

*Letter from JOS. KNECHT, the celebrated Pianist and French Composer, late Professor of the Paris Conservatory.*

PHILADELPHIA, Oct. 14th, 1872.

H. W. GRAY, Esq., Prest. of The Schomacker Piano-Forte Mfg. Co.

My Dear Sir:—It is with much pleasure that I embrace the opportunity offered me to congratulate you most sincerely, as successful manufacturers of the Piano. I played on one of your Pianos five years ago, but the perfections which you have since added, entitle you to the very highest praise. Your new scale Pianos are most exquisite; I admire the quality of tone, the beautiful and easy touch, the solid and elegant finish. The pedals work admirably, and the pedal celeste particularly, produces a sweetness and purity. “The effects are most remarkable.” Your Pianos should always be used at concerts. I intend giving several this coming winter, and it will afford me great pleasure to use one of your Grand Pianos. I beg you to accept the expression of my sincerest wishes for your welfare.

JOSEPH KNECHT.

*Letter from ANTON WIMMER, the late Principal at St. Vincent's College, Pa., and now Professor at Jefferson College, St. James, La.*

JEFFERSON COLLEGE, ST. JAMES, LA., Oct. 21st, 1872.

MESS. SCHOMACKER & CO.

Gentlemen:—The elegant Square Piano obtained from you for St. Vincent's College one year ago, proved a superior instrument. It also gives me great pleasure to state that all the instruments I received from you while engaged in my profession at New Orleans, have given the greatest satisfaction. I cannot help to congratulate you upon the great progress and improvements you have made from time to time—especially in your "Upright Pianos." I consider them the finest instruments in all respects that I have ever played upon. "Your Concert Grand Piano is perfection;" and your "Square Pianos" I consider the finest parlor instruments made. My experience is, that a Schomacker Piano will stand better in tone than any other Piano, and their durability is conceded by all who know them for *power and sweetness of tone, and nicety of touch* they are unequalled. Congratulating you upon your great success as *American manufacturers*, I am

Yours Truly,

ANTON WIMMER.

*Letter from JEAN LOUIS, the eminent Pianist and Composer, Superintendent of Music in Public Schools, 1st District, Pennsylvania.*

PHILADELPHIA, Sept. 25th, 1872.

H. W. GRAY, Prest. The Schomacker Piano-Forte Mfg. Co.

Dear Sir:—I have used your Pianos for a number of years, and have had great opportunity of testing your Grand, Square and Upright Pianos. They always gave to me the greatest possible satisfaction. I found especially that they wear better and keep better in tune than other makers' Pianos which I have used. I have frequently used your Grand Pianos at concerts, and find many of them now in use in our public schools. I applauded their introduction into the schools. They are, in my opinion, equal to the best Pianos I ever met with in this country or in Europe. Accept my best wishes for your further success. Very Respectfully,

JEAN LOUIS.

*Letter from CARL WOLFSOHN, the distinguished Pianist and Conductor of the Rubenstein Concerts.*

PHILADELPHIA, Oct. 24th, 1872.

H. W. GRAY, Prest. of The Schomacker Piano-Forte Mfg. Co.

Dear Sir:—Having tried your Pianos, it gives me great pleasure to testify to the great improvement which you have made within the last few years. I have no doubt, that with the energy you display in every department, Philadelphia may be as proud of her Piano-Forte manufactory as she is of all her other branches.

Very Truly,

CARL WOLFSOHN.

*Letter from ALOISE ALLMUTH, the eminent Pianist, Principal of Germantown Musical Academy.*

GERMANTOWN, Oct. 1st, 1872.

H. W. GRAY, Prest. of The Schomacker Piano-Forte Mfg. Co.

My Dear Sir:—Having used your Pianos for some years, and now having two Schomacker Piano-Fortes at my musical academy, it gives me great pleasure to testify that your instruments have given me the most perfect satisfaction in every respect, notwithstanding the fact that they have been in almost constant use. They are still in perfect order. The tone is sweet and powerful, clear and sympathetic, and admirably adapted to the voice. The touch is light, yet of sufficient resistance; in short, I

pronounce your instruments superior in every respect; very superior in tone, finish and durability. I am, gentlemen, very happy to give you this sincere expression of my unqualified admiration of the very excellent Pianos which you manufacture Accept, I beg of you, my best congratulations upon your well-merited success.

Your Appreciating Friend,

A. ALLMUTH.

*Letter from GEORGE VOGT, Prof. of Harmony, and the celebrated Pianist, Montreal, Can*  
MONTREAL, CANADA, Oct. 2d, 1872.

MESS. SCHOMACKER & Co.

Gentlemen:—I have just received the Square Grand Piano which you shipped to me, and find it the best instrument in all respects that I have yet had. For great power, full roundness of tone, evenness of touch and peculiar sweetness, your Pianos surpass all others. I have known your make for many years. The workmanship is of the finest order. I consider them the best instruments now in use. They give great satisfaction. It affords me great pleasure to bear this testimony. I congratulate you upon the progress you have made in this branch of industry.

Very Truly Yours,

GEORGE VOGT.

*Letter from the late HARRY SANDERSON, celebrated Pianist, New York.*  
MESS. SCHOMACKER & Co.

Gentlemen:—I cannot leave Philadelphia without congratulating you upon your great success. My visit to your extensive factory and warerooms has given me great pleasure. Your instruments are delightful. I, unhesitatingly, pronounce them "first-class," and consider your Piano equal to any I have ever tested.

HARRY SANDERSON.

*Letter from GEN'L. U. S. GRANT.*

Head-Quarters Armies of the U. S.,

WASHINGTON, D. C., Feb. 13th, 1866.

To THE SCHOMACKER PIANO-FORTE MFG. Co.

Gentlemen:—General Grant directs me to express to you his thanks for the beautiful Piano-Forte made by your company for his house in Philadelphia. The Piano is now a conspicuous ornament of his drawing-room in Washington, and is the admiration of all who have tried it. Very Respectfully, Your Obt. Servt.,

ADAM BADEAU,  
Brevet Col. and Military Sec'y.

*Letter from His Excellency, JOHN W. GEARY, Governor of Pennsylvania.*

Executive Chamber, HARRISBURG, PA., Aug. 29th, 1872.

HENRY W. GRAY, Esq.

Dear Sir:—During the last five years, one of "Schomacker & Co.'s Grand Pianos" has been in constant use in the "Executive Mansion," at Harrisburg, and I take great pleasure in assuring you that it has given the highest satisfaction. Many of the most eminent American and Foreign Artists who have performed upon it, have been loud in its praise. It seems to be as complete an instrument as finite skill can produce, and I therefore, unhesitatingly, give it my warmest recommendation.

Yours Truly,

JNO. W. GEARY.

*Letter from HON. RICHARD YATES, Ex-Governor of Illinois and U. S. Senator.*

JACKSONVILLE, ILLS., Sept. 3d, 1872.

H. W. GRAY, Esq., Prest. Schomacker Piano-Forte Mfg. Co.

Dear Sir:—The Schomacker Piano I bought of you is pronounced by all musicians, teachers, players and amateurs unsurpassed. It has a full, rich, sweet tone ; is

a fine parlor ornament, and is as good to-day as when I first bought it—years ago. It gives me pleasure to say that in this case the performance has fully equaled the promise.

Respectfully Yours,

RICHARD YATES.

*Letter from REV. J. WHEATON SMITH, Pastor of the Beth-Eden Baptist Church, Broad and Spruce Streets, Phila.*

PHILADELPHIA, Oct. 24th, 1872.

H. W. GRAY, Prest. of The Schomacker Piano-Forte Mfg. Co.

Dear Sir:—I have had a Schomacker Piano in my house for the past ten years. It is my belief that this company make instruments equal to the best in this or any other country.

Very Respectfully,

J. WHEATON SMITH.

*Letter from REV. W. T. EVA, Bishop of Bethesda Church, Phila.*

PHILADELPHIA, Oct. 1st, 1872.

To THE SCHOMACKER PIANO-FORTE MFG. Co.

Gentlemen:—I have had a "Schomacker" Piano in my house for ten years—part of the time an Upright and the remainder a Square. I am thoroughly of the opinion that, upon the whole, there is no Piano superior to it in this country.

W.M. T. EVA,

No. 8 Harrison Street.

PHILADELPHIA, Oct. 9th, 1872.

H. W. GRAY, Prest. Schomacker Piano-Forte Manufacturing Co.

Dear Sir:—I have had a large experience in the use of the Schomacker Pianos, having performed on them at public entertainments and for private parties, for a number of years. I take pleasure in recommending them to the public as being unsurpassed for sweetness of tone and durability.

Very Truly,

AUG. KINKELIN,

Teacher of Music,

110 S. 11th St., bel. Chestnut.

*Letter from CARL A. CLASS, the eminent Pianist.*

PHILADELPHIA, Oct. 26th, 1872.

H. W. GRAY, Prest. Schomacker Piano-Forte Mfg. Co.

Dear Sir:—In accordance with your request, asking me for an opinion as to the merit of your Pianos, I therefore deem it my duty to the musical world to say that I consider your Pianos among the very best, having one of them in constant use, and subjected it to the severest tests. It stands the touch required to perform the great pieces from modern and classical masters. The trial I have given your Pianos has convinced me that they are the best instruments for tone, touch and finish that have come under my fingers during my whole professional career of over twenty-two years. I sincerely hope that your superior Pianos will continue in general favor.

Very Respectfully, Yours, &c.,

CARL A. CLASS,

473 N. 4th St.

*Letter from WM. J. LEMON, Professor of Music, Phila.*

PHILADELPHIA, Oct. 10th, 1872.

MESS. SCHOMACKER & Co.

Gentlemen:—I have for many years used your Pianos, and have had a fair opportunity to test them, both in private and public. In my opinion, your Grand,

Square and Upright Pianos are the most perfect instruments made. I am well satisfied that they will take the lead over all others.

I am Very Truly Yours, &c.,

WM. J. LEMON,  
Professor of Music, Phila.

*Letter from HENRY S. SHRYOCK, the extensive Cabinet Manufacturer, of Baltimore, Md.*

BALTIMORE, Dec. 13, 1873.

H. W. GRAY, Esq., Prest. Schomacker Piano-Forte Mfg. Co.

Dear Sir:—The Schomacker Piano purchased in November for my daughter residing in Camden, N. J., is the fifth Piano I have purchased from your Company for my immediate family, four of which have been in use about eleven years, and are yet perfectly satisfactory.

Yours Truly,

HENRY S. SHRYOCK.

*Letter from MAD. EMMA ALBANI, the celebrated Prima Donna of the Strakosch Opera Troupe.*

PHILADELPHIA, Dec. 4, 1874.

H. W. GRAY, Esq., Prest. Schomacker Piano-Forte Mfg. Co.

Dear Sir:—I am indeed delighted with the beautiful Schomacker Piano you have so kindly furnished for my use while in Philadelphia, and pronounce it perfection, both in tone and touch. With many kind thanks, I am

Yours sincerely,

EMMA ALBANI.

*Letter from F. d'AURIA, the distinguished Mæstro and Orchestral Leader.*

PAILADELPHIA, Jan. 11, 1875.

H. W. GRAY, Esq., Prest. Schomacker Piano-Forte Mfg. Co.

Dear Sir:—I am so thoroughly satisfied of the immense superiority of your instruments, that, wherever I go, I warmly recommend them, and I always use them in public when I have a voice in the selection. The prominent characteristics of the Schomacker Piano—durability, power, and infinite sweetness of tone—combine to make it the rival of the most celebrated instruments of the European factories.

Yours sincerely,

F. d'AURIA.

*Letter from MAD. d'AURIA, the distinguished Artist and Teacher.*

PHILADELPHIA, Jan. 11, 1875.

H. W. GRAY, Esq., Prest. Schomacker Piano-Forte Mfg. Co.

Dear Sir:—I take pleasure in testifying that in your magnificent instruments I find all the best qualities of the most celebrated European Pianos united. I have recommended them in many instances to my pupils, and the instruments purchased have always given the greatest satisfaction. I always use your Pianos at all my concerts, and think that the Concert Grands that you have furnished on several occasions, for Mons. d'Auria and myself, the finest Pianos I have ever played on, combining immense power with peculiar sweetness of tone, and easy elastic touch. In a prosperous career in Europe I have always used the best Pianos, and I can conscientiously say that the "Schomacker" leaves nothing to desire.

Very Truly Yours,

ELISA DEVRIENT d'AURIA.

## ***REFERENCES.***

For special and private approval of our Piano-Fortes, we give the names of a few of our customers as references.

HIS EXCELLENCY, GENERAL U. S. GRANT, Pres't of the U. S.  
 " ANDREW JOHNSON, Ex. " "  
 " JOHN W. GEARY, Ex-Governor of Penna.  
 " JAMES POLLOCK, " "  
 " WM. F. PACKER, " "  
 " WM. BIGLER, " "  
 " ANDREW G. CURTIN " "  
 " RICHARD YATES Ex U. S. Sen. & Ex Gov. Ill.  
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 HON. F. CARROLL BREWSTER, Ex Atty. Gen'l of Penna.  
 HON. GEORGE W. WOODWARD, Wilkesbarre, Pa.  
 HON. J. EDGAR THOMSON, Philadelphia.  
 HON. JUDGE E. PEARSON, Harrisburg, Pa.  
 HON. WM. S. PIERCE, Judge of the Court of Common Pleas, Phila.  
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 HON. ROBERT MACKEY, State Treasurer, Penna.  
 AMERICAN STEAMSHIP COMPANY, of Philadelphia.  
 HON. W. W. W. WOODS, Chief Engineer U. S. Navy, Washington, D. C.

## REFERENCES—Continued.

### Artists and Musicians.

#### PROF. PASQUALE RONDINELLA.

" J. H. WOLFSEIFFER.  
 " M. H. CROSS.  
 " H. G. THUNDER.  
 " S. BEHRENS.  
 " BENJ. CARR CROSS.  
 " WM. J. LEMON.  
 " H. L. CONNELLY.  
 " H. J. KEELY.  
 " WM. KNOCHE.  
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 " GEO. VOGT.  
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 " FRANCOIS d'AURIA.  
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 " SIMON HASSSLER.  
 " CARL A. CIASS.  
 " THOMAS a'BECKET.

#### PROF. CARL WOLFSOHN.

" ALOISE ALLMUTH.  
 " A. BERENS.  
 " JOS. KNECHT.  
 " ALEX. BACHMANN.  
 " WM. WOLFSEIFFER.  
 " JEAN LOUIS.  
 " JOHN BOWER.  
 " CARL SENTZ.  
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 " E. B. SPENCER.  
 " MARK HASSSLER.  
 " F. L. BLANCJOUR.

MAD. ELISA DEVRIENT d'AURIA.

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Ed. Bennett

Robt. F. Beatty

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## REFERENCES—Continued.

## PHILADELPHIA.

Alfred S. Gillett  
 Z. Gemmill  
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 Z. Hazlehurst  
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Tamaqua

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Tamaqua

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Mauch Chunk

Bentz, William

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Shirley

Bartou, Mrs. E. C.

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Brimmer, Mrs. E.

Lancaster

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Marietta

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Port Carbon

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Germantown

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Chester

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Chester

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E. Strondsburg

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Media

Cotterell, J. W.

Columbia

Coverly, Wells

Harrisburg

Colder, Rev. Jas.

Shippenburg

Castillion, J. E.

Tacony

Cruikshank, Jno.

Harrisburg

Culbertson, Dr. E.

Chambersg

Cross, Mrs. M. E.

Darby

Cauder, David

Lewistown

Cooper, Anna

Reading

Custer, Mrs. J. J.

Fairville

Conrad, James

Hollidaysburg

Clarke, J. B.

Lancaster co.

Cruigh, Rev. Thos.

Mercersburg

Case, Col. W. G.

Columbia

Curtin, R (Eagle Wks)

Centre co.

Chisman, Mrs. C. C.

West Chest'r

Curtin, J. B.

Centre co.

Cadwell, Jay

Lancaster

Chirpening, Mrs. E.

Somerset

Corbit, I. T.

Dauphin

Conrad, T. P.

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Tamaqua

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Plymouth

Cobb & Bro.

Marietta

Cooper, Ella

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Cheadle, Fred.

Holmesburg

Cole, Geo. W.

Tamaqua

Croll, Jas. A.

Allentown

Croft, II. C.

Shippensburg

Croft, Laura

"

Campbell, James

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Davis, John	Easton	Greasom, Thos.	Carlisle	Hartshorn, C. H.	Cochranville
Darling, Judge	Reading	Grey, Levi	Harrisburg	Hoopes, Maj. H.	Lancaster
Darlington, J. L.	West Chester	Gilbert, Chas.	Wetherly	Hazlett, Robt.	Pittsburgh
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Lukens, C. A.	Conshohocken	Miller, Wm.	Catasauqua	Robb, A.	Chester Valley
Lambert, T. A.	Reading	Malone, Jno. K.	Penningtonville	Reets, C. F.	Wilkesbarre
Lee, Washington	Wilkesbarre	Musselman, A. H.	Marietta	Rolland, John	New Holland
Lee, Chas.	Carlisle	McCollough, A. H.	Chambersburg	Rose, Emma	Roxborough
Lukens, David	Weldon	Mitchell, I. S.	Attleboro	Rumble, Geo. II.	Columbia
Lewis, Chas.	Norristown	Meirs, Chas.	Bordentown	Reigle, Wm.	Hellerstown
Lancaster, Jos.	Chadd's Ford	McCreary, James	Colemanville	Ritter, Jos.	Reading
Landis, Solomon	Middletown	More, Mrs. Alevia	Titusville	Rowe, G. H.	Littlestown
Leich, D. D.	Reading	Mullin, A. C.	Ashland	Rutherford, A.	Harrisburg
Layton, J. D.	Westmoreland co	Miller, Joseph	Foglesville	Richardson, E. V.	Greensburg
Lazelle, Wm.	Bristol	McClure, Miss C. H.	Lewisburg	Raleigh, N. W.	Cheesburg
Levitt, Frank	Robesonia	Morgau, James	Newtown	Rawley, N. W.	Roxborough
Large, Wilson D.	Taylorville	McClure, John	Chester	Rhoades, J. C.	Danville
Lamon & Depper	Robesonia	Moore, John	Conshohocken	Reed, G. L.	Clearfield
Leinbach, Jos. A.	Reading	Morton, A. M.	Spring Hill	Rine, Christian	Lancastet
Leedom, John	Haverford	Miller, Jos.	Glen Riddle	Rice, Geo. W.	Chambersburg
Love, Lydia	Caston	Moore, John H.	Conshohocken	Roberts, A. C.	Media
Lammott, D.	Chester	Mathews, Joseph	New Briton	Rush, Geo.	Concord
Ludwig, Wm. E.	Lancaster	McFernick, Mrs.	Altoona	Roddy, Jno. D.	Somerset
Ludwig, Peter	Arwigsburg	McCormick, G. A.	Altoona	Reuss, Edward	Columbia
Locke, Wm. E.	Lancaster	MacFarlane, Jno. J.	Chest Hill	Rich, Preston J.	Doylestown
Lewis, Mifflin	Haverford	Marshall, Rev. Wm. Phillips'rg	Phillipsburg	Rollin, W. A.	Conewaugh
Lighte, Newton	Bradbury	Mitchell, J. S.	Attleboro	Russell, A.	Rogersford
LeCount, Mrs.	Harrisburg	Moyer, H. F.	North Wales	Rowland, Sam'l P.	Holmesburg
Little, Geo. H.	Gettysburg	Moetz, Philip	Williamsport	Reeves, Sam'l J.	Phoenixville
Levy, Wm.	Ashland	McDowell, N. M.	Pittsburgh	Redsecker, Geo. S.	Marietta
Lenny, Sarah	Chester	Morris, Susan	Penn Lynn	Robinson, Mrs. W. M.	Pine Grove
Longstreth, Dr. M. F.	Derby	Moore, John B.	Reading	Righter, Washington	Columbia
Leibert, John	Nazareth	McCormick, Joseph	Altoona	Roberts, E. A. L. Col.	Titusville
Minsell, C. W.	Easton	Miller, Roger	Wilkesbarre	Roberts, J. C.	Downington
Morroy, Ellen P.	Conshohocken	Miller, John	"	Robinson, J. C.	Columbia
McKiuley, Isaac	Harrisburg	McCarragher, Sam'l	"	Reid, Dr. J. K.	Cohoshocken
McCane, H.	Shippensburg	Moore, O. K.	"	Reifsnyder, Roitmyer & Co.	Ashland
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Morrell, C. M.	Hestonville	Owen, Dr. Joshua	Chester	Salem, R. J.	Milton
Miller, Jno.	Hollidaysburg			Sample, A.	Spruce Creek

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Seal, Dr. C. L.	West Chester	Columbia	Thompson, Dr. W. H.	Coatesville
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Lee, Ralph	Camden	Pettie, Chas. M.	Lambertville	Taylor, Jno. G.	Comden
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Lawson, C. S.	Salem	Robbins, J. R.	Bordentown	Trippier, J. Z.	Camden
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Lambert, Jno. H.	Salem	Raphael, Geo.	Beverly	Tomlinson, Edward H.	Bristol
Matthias, S. C.	Camden	Salem Musical Society	Salem	Van Zear, Prof. E.	Salem
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Minton, Wm.	Trenton	Sawyer, John	Camden	Van Rensselaer, R. S.	Bordentown
Muirude, Dr. John	Bridgeton	Shoat, Chas. M.	Bristol	Van Kirk, Geo. W.	Salem
Minay, J. E.	Cape May	Stout, Dr. D. M.	Long a-coming	Van Gilder, F.	Tuckahoe
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Parkinson, Mrs. Anna	Bridgeton				

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### IOWA.

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Cayrt, Jno.	Chesapeake City	Kohl, Geo.	Township Line	Vanemem, Capt. D.	Port Deposit
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Harris, J. W.	Rocheport	Stewart, Geo. A.	Baltimore		

## REFERENCES—Continued.

## WISCONSIN.

Armstrong, Thomas	Fox Lake	Ganes, Jno. W.	Watertown	Plumkett, Mrs.	Green Bay
Annie, G. W.	Ripon	Hawley, M.	Beaver Dam	Ranck, H.	Wampum
Allen, Robert	Ripon	Hoyt, Dr. E. R.	Beaver Dam	Rose, Frank	Beaver Dam
Abil, Dr. W. H. C.	Portage City	Hoyt, J. E.	Beaver Dam	Steers, Emma	Murkesan
Bowen, J.	Ripon	Hamilton, Hou. A. B.	Ripon	Stephens, M.	Beaver Dam
Bartels, F. J.	Peshtego	Hauer, W. H.	Fon du Lac	Sauborn, Mrs. M. N.	Oak Grove
Birge, J. B.	Horicon	Hausler, Paul	Fon du Lac	Smith, S.	Morkesan
Bancroft, Mr.	Wampum	Joanness, M.	Green Bay	Stanley, Geo. E.	Lacrosse
Beeson, E.	Fon du Lac	Lampard, G. R.	Oshkosh	Streeter, Jos.	Wakesha
Calkins, Dr. G. H.	Waupeca	Lauder, Hon. H. W.	Beaver Dam	Stern, M. A.	Milwaukee
Chisholm, A.	Ripon	Mayne, Jennie	Beaver Dam	Shover, S. J.	Fon du Lac
Cortiss, Frank	Winneconne	Montgomery, Gen'l M.	Sparta	Thiele, H. F.	Whitewater
Conover, E. M.	Waukau	Mirrman, M.	Wampum	Truger, M.	Mayville
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Clinton, A. L.	LaCrosse	Miller, Mrs. Chas.	Beaver Dam	Wakefield, J. II.	Oshkosh
Crossett, H. N.	Fairbault	Medig, Joseph	Sheboygan	Willard, A.	Beaver Dam
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Frisbie, Hon. L. J.	W. st Bend	Parker, Ezra	Dartford	White, Alexander	Fon du Lac
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## REFERENCES—Continued.

### INDIANA.

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### MISCELLANEOUS.

Jackson, George W.	Waco, Texas	Smith, Chas. T.	Washington, D. C
Fort & Jackson	Waco, Texas	Hoyer, Mary A.	Washington, D. C
Philharmonic Society of	Waco, Texas	Hahn, Wallace	Washington, D. C
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Bartone, James	Bartone, Alabama	Garraway, Miss	Washington, D. C
Bandouin, F.	Mobile, Alabama	Bancroft, George	Washington, D. C
Campbell, F. G. Z.	Whitesburg, Alabama	Parrish, Joseph	Washington, D. C
Toney, Edmund	Turana, Alabama	Beck, John	Washington, D. C
Tutweiler, H.	Green Spring, Alabama	Herrel, Mrs.	Washington, D. C
Myers, Mrs. W. H.	Fort Smith, Arkansas	McClintock & Thompson	Topeka, Kansas
Pöllöck, Leo	Little Rock, Arkansas	Lirntumer, A. P.	Medina, Kansas
Boswhick, Edward	Litchfield, Connecticut	Walton, Emmanuel	Povolis, Kansas
Briste, Miss S.	New Haven, Connecticut	Gottadays, S.	Guada, Mississippi
Knotwell, H. R.	Litchfield, Connecticut	Roscoe, H. E.	Oxford, Mississippi
Smith, A. C.	Omaha, Nebraska	Ward & Williams	Senetobia, Mississippi
McCrasker & Co.	Omaha, Nebraska	Watson, James	Kingston, Mississippi
Stephen, Clayton	Rock Bluff, Nebraska	Bradley, Robt.	Natchez, Mississippi
Patterson, J. M.	Rock Bluff, Nebraska	Prevost, Dr. G. M.	Zacateca, Mexico
Durnell, Thos. L.	Sheppardstown, West Virginia	Prevost, General C. M.	Zacateca, Mexico
Elkins, Brewee & Co.	Rocoe, West Virginia	Rohlius, I. R.	Salt Lake City, Utah
Panling, E. C.	Ravewood, West Virginia	Riley & May	Toronto, Canada
Wheeler, E. S.	Sheppardstown, West Virginia	Vogt, Geo.	Montreal, Canada
Silby, W. T.	Wheeling, West Virginia	Welshyr. Signor	Havana, Cuba, West Indies
Ahmay, Miss	Washington, D. C	Cabada, E. F.	Cieufuegos, Cuba, West Indies
Hilbus & Ilitz	Washington, D. C	Duboeg, J.	Porto Rico, West Indies
Cotman, Dr. R.	Washington, D. C	Boulton, J. W.	LaQuayra, South America
Filbert, Dr. L. S.	Washington, D. C	Woodside, Rev. John of	Dehra Doon No, India
Johnson, H. S.	Washington, D. C	Hardin, Anna	Bruceton Mills, West Virginia
Lay, I. C.	Washington, D. C	Blodgett, Wm. Tilden	Newport, Rhode Island
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THE VERY HIGHEST POSSIBLE RESULT.

### SCHOMACKER.

	Bristow.	Kupta.	Oliver.	Schiedmeyer.
Tone, -	6	6	6	6
Equality,	6	6	6	6
Quality,	6	6	6	6
Touch, -	6	6	6	6
	24	24	24	24—96.

### STEINWAY.

	Bristow.	Kupta.	Oliver.	Schiedmeyer.
Tone, -	6	6	6	6
Equality,	6	6	6	5
Quality,	6	6	6	6
Touch, -	6	6	6	6
	24	24	24	23—95.

### WEBER.

	Bristow.	Kupta.	Oliver.	Schiedmeyer.
Tone, -	5	6	6	6
Equality,	5	6	5	6
Quality,	5	6	5	6
Touch, -	6	6	6	6
	21	24	22	24—91.

Thus the Schomacker reached 96, (the highest possible result,) while the Steinway reached 95, and the Weber only 91.

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For Powerful, Rich, Pure Tone, Elastic Easy Touch, Superior Construction, Exquisite Finish, combined with the greatest volume as shown in all their styles,

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Director-General.

Attest, ALEX. R. BOTELER,  
Sec'y Pro. Tem.

J. R. HAWLEY,  
President.





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